

1910(?)

WIGMORE HALL

WIGMORE STREET, W. 1

ROWSBY WOOF

Violin Recital

MONDAY EVENING

JAN. 24, at 8

ASSISTED BY

JOHN PAUER

(Pianoforte)

Mrs. ROWSBY WOOF

(Accompanist)

BÖSENDORFER GRAND PIANOFORTE

PROGRAMME

I.

- (a) Chaconne *Vitali*
(b) Two Minuets *Geminiani (arr. by Rowsby Woof)*
(c) Sonata in A *Veracini*
(First performance)

II.

- Sonata in B minor *Bach*
(Unaccompanied)
Allemande—Double—Sarabande—Double—Bourrée

III.

- Ballade for Violin and Pianoforte, Op. 15 *B. J. Dale*
(First performance)
Poco lento—Piacevole, non troppo allegretto—
Un poco più lento che alla prima volta

IV.

- Sonata in A major, Op. 100 *Brahms*
Allegro amabile
Andante tranquillo—Vivace
Allegretto grazioso (quasi andante)

V.

- (a) Valse-Capriccio (First performance) }
(b) Romance } *Rowsby Woof*
(c) Scherzo }
(d) The North Wind }

Programme

JUNE 15, 1927

6, SOUTHWICK CRESCENT

THE WINDSOR TRIO.

MADELEINE WINDSOR, *Piano*

JOAN ROCHFORD-DAVIES, *Violin*

PEERS COETMORE, *Cello*

MARJORIE WYETH, *Mezzo*

At the Piano: GRACE RELTON

Trio in E flat, Op. I., No. I.

Beethoven

Allegro

Adagio cantabile

Scherzo, Allegro assai

Finale, Presto

Songs (a) Quella fiamma che m'acconde

Benedetto Marcello
(1686-1739)

(b) Nel cor più non mi sento

Giovanni Paisiello
(1741-1816)

(c) Avis à la Bergère

Old French arr. by A. L.

(d) Repose Toi

H. Bemberg

Trio. Country Magic

Armstrong Gibbs

I. Siesta

II. The Open Road

III. An Old Song

Songs (a) The Magic of thy Presence }

Roger Quilter

(b) The Spring is at the Door }

(c) My Garden

Phyllis Janes

(d) I Heard the Nightingale }

Florence Towle Ballara

(e) Happiness

Trio. Sonata à Trois

Loeillet (1653-1728)

Largo

Allegro

Adagio

Allegro con spirito

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1924

Royal Academy of Music.

"THE MASTERSINGERS"

WAGNER

ON JULY 12TH, 14TH AND 16TH, AT 6.45 P.M.

"FIDELIO"

BEETHOVEN

ON JULY 13TH AND 15TH, AT 8.15 P.M.

CONDUCTOR:

JULIUS HARRISON, HON. R.A.M.

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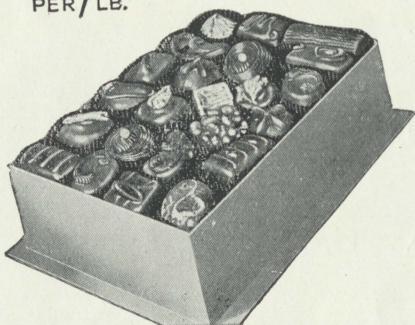
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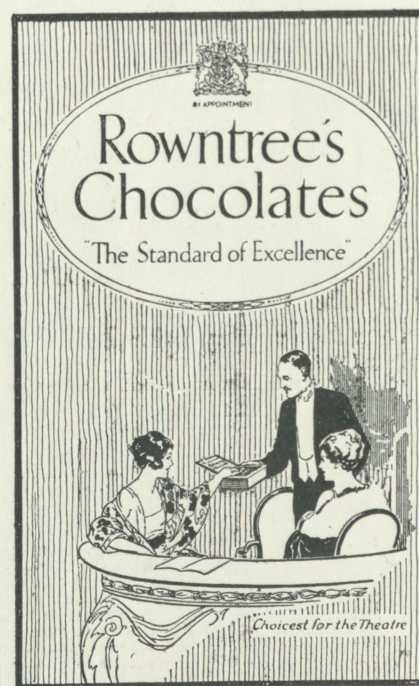
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PERFORMANCES

BY

THE OPERATIC STUDENTS,

On JULY 12th, 14th & 16th,

at 6.45 p.m.,

"The Mastersingers of Nuremberg"

Wagner.

On JULY 13th & 15th,

at 8.15 p.m.,

"Fidelio," —Beethoven.

The Mastersingers of Nuremberg

Music and Libretto by RICHARD WAGNER.

CASTS :

	JULY 11th & 12th :	JULY 14th :	JULY 16th :
Hans Sachs, Shoemaker	Arthur Fear	Arthur Fear	Arthur Fear
Veit Pogner, Goldsmith	Edgar Elmes	John Evans	Edgar Elmes
Kunz Vogelgesang, Furrier	Wilfred Miles	Wilfred Miles	Wilfred Miles
Konrad Nachtigall, Tinsmith	John Evans	Ronald Cliff	John Evans
Sixtus Beckmesser, Town Clerk	Bruce Anderson	Robert Alva	Bruce Anderson
Fritz Kothner, Baker	Glyndwr Jones	Glyndwr Jones	Glyndwr Jones
Balthasar Zorn, Pewterer	Walter Taylor	Murray Brown	Walter Taylor
Ulrich Eisslinger, Grocer	Alban Jeynes	Alban Jeynes	Alban Jeynes
Augustin Moser, Tailor	Geoffrey Dunn	Geoffrey Dunn	Geoffrey Dunn
Hermann Ortel, Soapboiler	Bernard Cannon	Bernard Cannon	Bernard Cannon
Hans Schwarz, Stocking Weaver	Francis Ryan	Francis Ryan	Francis Ryan
Hans Foltz, Coppersmith	Leslie Horsman	William McLurg	Leslie Horsman
Walther von Stolzing, a young Knight from Franconia	Ernest Ratcliff	James Topping	Ernest Ratcliff
David, Sachs' Apprentice	Murray Brown	Walter Taylor	Murray Brown
Eva, Pogner's daughter	Jean Kemp	Hilda Warren	Jessie Hewson
Magdalena, Eva's nurse	Valetta Iacopi	Margaret Hale	Ethel Barker
Nightwatchman	William McLurg	Leslie Horsman	William McLurg

Apprentices :

Archibald, Isa	Hanmer, Joyce	Harris, Lilian	Sheard, Betty
Baker, Eileen	Hale, Margaret	Iacopi, Valetta	Silverius, Barbara
Duff, Lesley	Hardie, Grace	Morris, Joan	Townson, Freda
Hannam, Sylvia			

Chorus of Guilds, People, Neighbours, Journeymen, Trumpeters & Drummers :

Allen, Dora	Dyson, Nancy	Hulbert, Esther	Ross, Gladys
Alleway, Ethel	Daniel, Janie	Haigh, Dorothy	Rich, Freda
Baines, Winifred	Edmundson, Phyllis	Jones, May	Roberts, Ydris
Brennan, Stella	Embley, Gwendolene	Jones, Gladys Watkin	Sandow, Nellie
Churchman, Isabel	Evans, Margaret	Mason, Margery	Stocker, Constance
Cohen, Marie	Grieve, Jean Mackenzie	Mavin, Winifred	Stout, Norah
Davies, May	Healey, Gladys	Morden, Irene	Warren, Hilda
Durham, Mary	Hughes, Rita	Parr, Florence	White, Katherine

Assisted by Members of the LONDON OPERATIC CHOIR.

Ballet augmented by Members of the KARSAVINA-FAIRBAIRN ACADEMY OF DANCING.

Conductor	JULIUS HARRISON, Hon. R.A.M.
Producer	CAIRNS JAMES, Hon. R.A.M.
Stage Director	GEORGE KING.
Stage Manager	ISOBEL McLAREN, A.R.A.M.
Assistant Stage Manager	DOROTHY PATTINSON.

The following have assisted in the production: JOAN I. MORRIS, MARY STORR.

SCENE Nuremberg, about the middle of the 16th Century.

ACT I.—THE INTERIOR OF ST. KATHERINE'S CHURCH.

ACT II.—IN THE STREET IN FRONT OF THE HOUSES OF SACHS AND POGNER.

ACT III. (Scene I.)—SACHS' WORKSHOP.

.. (Scene II.)—AN OPEN MEADOW BY THE PEGNITZ.



STATUE OF HANS SACHS, NUREMBERG.

"The Mastersingers of Nuremberg."

SYNOPSIS OF THE STORY:

ACT I.

As the curtain rises, Eva and Magdalena are seen amongst the congregation at the Service in the Church. Walther stands apart, his eyes fixed on Eva, who frequently turns towards him with mute gestures. After the hymn is sung, the congregation disperses. Walther, carried away by his love for Eva, boldly asks her if she is betrothed. Magdalena and Eva then explain that the latter's father has decided to marry Eva to the Mastersinger, who, on the following day (Midsummer Day) shall be adjudged the best singer. Eva tells Walther that she will choose no-one but him. Magdalena thereupon asks David, her sweetheart, to instruct Walther in the art of singing. Left alone with Walther, David explains the many rules and difficulties in singing according to the laws of the Guild without knowledge of which Walther cannot hope to attain the rank of Mastersinger.

In the meantime, various Apprentices have entered, teasing David as they erect the Marker's box for the Song Trial.

Pogner then appears with Beckmesser, the crafty Town Clerk, the latter also hoping to win Eva's hand. Pogner and Walther exchange cordial greetings, Walther explaining that he wants to join the Guild of Mastersingers. The Mastersingers arrive by degrees and Kothner calls out their names. Pogner then announces his intentions in regard to Eva, the Masters praising him for his generous mind. A discussion follows in which Beckmesser shows his prejudices. At Pogner's invitation, Walther makes a re-appearance. He sings a song in which he tells how his art was taught him by the famous old Mastersinger, Sir Walther of the Vogelweid. This song, new in idiom, sounds strange to the ears of the Mastersingers. It is agreed, however, that Walther shall sing a Trial Song. After Kothner has read the quaint academic rules of singing from the Tabulature, Beckmesser, chosen to judge the singing, takes his place in the Marker's box.

Walther's Trial Song—an ecstatic song of Spring and Love—is condemned by all the Masters except Sachs and Pogner, Beckmesser noisily marking the faults on a slate. Sachs intervenes in support of Walther's candidature, warmly denouncing Beckmesser's dishonesty of purpose. He insists that Walther shall be heard to the end of his song. The continuation creates an uproar and the Act ends with the Masters voting the rejection of Walther.

ACT II.

The Apprentices are seen hanging garlands in honour of the Feast of St. John on the morrow, whilst Magdalena asks David for news of Walther. The gibes of the Apprentices rattle David. Sachs pushes him indoors; Pogner then appearing with Eva—anxious for news of Walther's fate. When Pogner has gone, Magdalena suggests asking Sachs, also warning Eva that Beckmesser is coming to serenade her. Sachs appears at the door of his house, his thoughts preoccupied with the beauty of Walther's song, and his senses charmed with the scent of the elder on this lovely summer evening. Eva comes to him, guardedly seeking news of Walther, finally bursting into tears as Sachs (who is himself very fond of Eva) shows his impatience at the trouble Walther has caused that morning. Eva asks Magdalena to change places and clothes with her and appear at the window during Beckmesser's serenade. Walther now comes to Eva. They plan an elopement—Eva deciding to wear Magdalena's cloak. Sachs overhears them. After the decrepit old Nightwatchman has passed by, Sachs prevents their running away by flooding the alley with a light from his window that strikes across their only way of escape. The lovers hide in the shadow of the lime-tree by Pogner's house. Beckmesser now arrives. As he is about to sing his serenade, Sachs begins a noisy song as he hammers the shoes he is making for Beckmesser. The latter is distraught. He sees the window opened and mistakes Magdalena for Eva. Eventually quiet is restored, Beckmesser being allowed to sing his serenade whilst Sachs acts as "Marker." An absurd situation is created, Beckmesser's faults in the serenade being registered by Sachs with hammer-blows on the shoes. Beckmesser gets crazed with the continual interruptions. David, from the window above Sachs' workshop, imagines Beckmesser to be serenading Magdalena. He rushes downstairs and sets on Beckmesser. The noise provokes a general street row. At the height of the fighting the Nightwatchman's horn is heard and the frightened people rush home to their beds. Sachs kicks David indoors, taking Walther with him, whilst Eva, half-fainting, is taken to her own house. The nervous Nightwatchman now appears and the curtain falls on the deserted alley.

"The Mastersingers of Nuremberg."

SYNOPSIS OF THE STORY.—*Continued.*

ACT III.

Sachs is discovered reading, as David, afraid of punishment for his share in last night's row, brings in a basket of food and flowers, hoping thereby to placate his master. Eventually Sachs is left alone to sing the monologue "Craze, craze!" in which he philosophises about the impish sprite of Romance—a "Kobold"—who plays such a part in the fashioning of all lives and deeds. Walther enters, telling Sachs that he has dreamt a song "of beauty rare." He sings it, Sachs taking it down on paper. Beckmesser, lame and bruised with his beating, steals into the empty room, sees the poem in Sachs' writing, and pockets it just as Sachs reappears. He accuses Sachs of duplicity, but is assured that the latter does not intend to sing at the Tournament. Sachs gives the poem to Beckmesser, who sees an opportunity of profiting by the gift. Beckmesser leaves in high spirits, hoping to win Eva by singing his own music to what he imagines to be a fine poem by Sachs. Eva visits Sachs on the pretence of having trouble with her shoes. Whilst Sachs is altering one of them, Walther appears and sings the third verse of his Dream Song. Overcome with her emotion, Eva thanks Sachs for his generous friendship, whilst the latter alludes to his own love for Eva in a reference to the tragic fate of Tristan and Isolde and the woeful plight of the old King Marke. The tension is broken by the appearance of Magdalena and David, both dressed for the Tournament. Sachs makes David a journeyman and then christens Walther's song, calling it "the Mode of the Morning Dream Story." The famous quintet follows—the most eloquent piece of lyrical music ever penned by any composer. The scene now changes to the banks of the River Pegnitz where a great crowd welcomes the Guilds of Shoemakers, Tailors, and Bakers. Gaily attired maidens arrive from Fürth and dance with the Apprentices. The Mastersingers appear, headed by Kothner—Eva on the arm of Pogner, Beckmesser limping behind. All sing the "Awake" Chorus in honour of their great favourite Sachs. The Song Trial begins with Beckmesser. With failing memory he sings a nonsensical version of the poem obtained from Sachs, to the great amusement of the crowd. Beckmesser breaks into a fury, telling them that Sachs wrote the song. Sachs explains, calling Walther to bear witness to the real authorship of the song, which the latter does in the well-known "Prize-Song." The people listen with increasing admiration, and at the end Eva places a laurel wreath on Walther's head. After a momentary hesitation, Walther accepts the medal of "King David," thereby being acknowledged as a Master singer. Eva takes the laurel wreath from Walther and places it on Sachs' head. The opera then ends with triumphant music from everyone in praise of Hans Sachs, the Cobbler-Poet of Nuremberg.

THE DOORS WILL BE CLOSED DURING EACH ACT.

Interval of Fifteen Minutes between each Act.



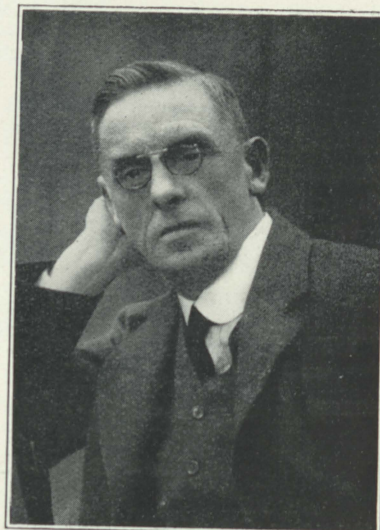
PRINCIPALS AND APPRENTICES IN "THE MASTERSINGERS"

Elliott & Fry, Ltd.



MR. JULIUS HARRISON

Photo,
Elliott & Fry, Ltd.



MR. CAIRNS JAMES

Photo,
Elliott & Fry, Ltd.



MISS FLORA M. FAIRBAIRN

Photo,
Elliott & Fry, Ltd.

“Fidelio”

AN OPERA IN TWO ACTS.
Music by LUDWIG VON BEETHOVEN.

CASTS:

JULY 13th:

Leonora (Fidelio)	Jessie Hewson
Don Florestan (her husband)	Murray Brown
Rocco (the jailer)	Ronald Cliff
Marcelline (his daughter)	Lesley Duff
Jaquino (porter of the prison)	Robert Alva
Don Pizarro (Governor of the prison) ..	Glyndwr Jones
Don Fernando (an Ambassador)	Edgar Elmes
Officer	Bernard Cannon
Solo prisoners	Wilfred Miles
	John Evans

JULY 15th:

May Davies
Murray Brown
Ronald Cliff
Joan Morris
Walter Taylor
Glyndwr Jones
Edgar Elmes
Bernard Cannon
Wilfred Miles
Victor Utting

Chorus of Soldiers, Prisoners and People.

CHORUS:

Baines, Winifred	Embley, Gwendolene	Iacopi, Valetta	Roberts, Ydris
Baker, Eileen	Grieve, Jean Mackenzie	Jones, Gladys Watkin	Sandow, Nellie
Barker, Ethel	Hanmer, Joyce	Kemp, Jean	Sheard, Betty
Brennan, Stella	Hannam, Sylvia	Morden, Irene	Silverius, Barbara
Cohen, Marie	Hale, Margaret	Parr, Florence	Stocker, Constance
Durham, Mary	Hardie, Grace	Ross, Gladys	Warren, Hilda
Edmundson, Phyllis	Hulbert, Esther	Rich, Freda	

Assisted by Members of the LONDON OPERATIC CHOIR.

ACT I.	{	Scene I.	INTERIOR OF ROCCO'S COTTAGE.
		Scene II.	COURTYARD OF THE PRISON.
ACT II.	{	Scene I.	FLORESTAN'S PRISON CELL.
		Scene II.	OUTSIDE THE PRISON.

Conductor	JULIUS HARRISON, Hon. R.A.M.
Producer	CAIRNS JAMES, Hon. R.A.M.
Stage Director	GEORGE KING
Stage Manager	ISOBEL McLAREN, A.R.A.M.
Assistant Stage Manager	DOROTHY PATTINSON

The following have assisted in the production: JOAN I. MORRIS, and MARY STORR.

SYNOPSIS OF THE STORY.

THE scene of the opera is laid in Spain. For a political offence, Don Florestan is confined in a fortress, at the mercy of his enemy, Don Pizarro, the governor of the prison, who has ordered him to be placed in one of the lowest dungeons, with the intention of slowly starving him to death. His faithful wife, Leonora, hearing a rumour of his death, determines to find out if this is true. She obtains admission to the fortress, disguised as a boy under the name of Fidelio, and Rocco takes her into his service. Don Pizarro, hearing that Don Fernando is about to visit the prison, tries to persuade Rocco to kill Don Florestan. Rocco refuses to do this, but agrees to dig his grave if Don Pizarro will himself commit the murder. Leonora, overhearing part of their plan, and fearing lest Don Florestan's should be the life to be sacrificed, begs Rocco to let her accompany him to the dungeon. Marcellina, who, despite the fact that she is betrothed to Jaquino, is deeply in love with Fidelio, persuades her father to accept his help. On entering the cell, Leonora immediately knows her husband by his voice, but conceals her emotion, and helps Rocco to dig the grave. When all is prepared, Don Pizarro attempts to stab his prisoner, but is prevented by Leonora, who, declaring herself to be Don Florestan's wife, resolutely places herself between them. Don Pizarro, in baffled rage, is about to sacrifice both in his fury, when Leonora draws a pistol and keeps him at bay. At this moment, Don Fernando arrives, heralded by a trumpet call, and demands an explanation. Don Pizarro's plot is discovered, and Leonora's devotion rewarded by the immediate release of her husband.

THE DOORS WILL BE CLOSED DURING EACH ACT.

Interval of Fifteen Minutes between each Act.

The Audience is requested to refrain from applause until the end of each Act.



PRINCIPALS IN "FIDELIO."

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JULY.

1st	The Ginner-Mawer School
2nd	The Stewart-Headlam Shakespeare Association.
4th to 8th	} Trinity College of Music in "The Rebel Maid."
9th*	
9th (Evening)	The Cone Dancing School.
11th to 16th	Royal Academy of Music: "The Mastersingers" and "Fidelio."
18th	Madame Epinosa's School of Dancing.
23rd	Imperial Society of Teachers of Dancing.

SEPTEMBER.

19th to 24th	The Arcadian Operatic Society in "Monsieur Beaucaire."
26th to October 8th	The London Congregational Union present "The Mayflower."

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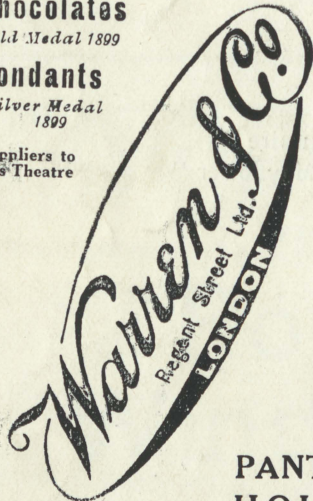
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BEETHOVEN

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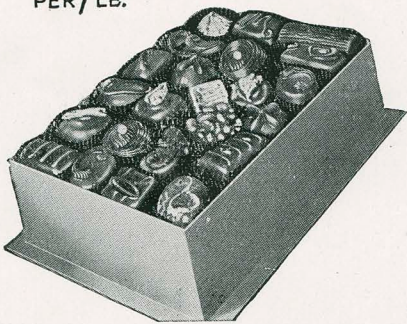
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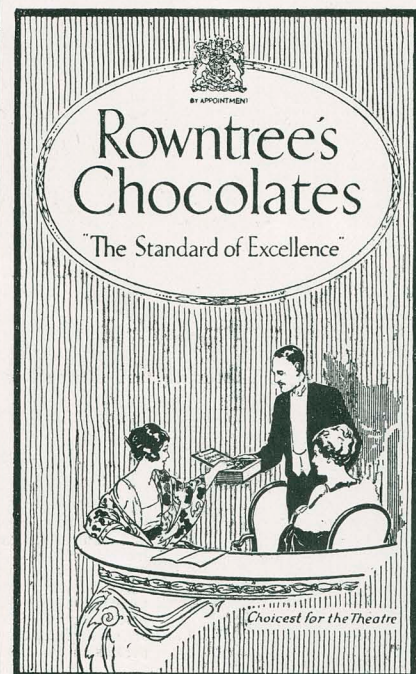
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PERFORMANCES

BY

THE OPERATIC STUDENTS,

On JULY 12th, 14th & 16th,

at 6.45 p.m.,

"The Mastersingers of Nuremberg"

Wagner.

On JULY 13th & 15th,

at 8.15 p.m.,

"Fidelio," —Beethoven.

The Mastersingers of Nuremberg

Music and Libretto by RICHARD WAGNER.

CASTS :

	JULY 11th & 12th:	JULY 14th:	JULY 16th:
Hans Sachs, Shoemaker	Arthur Fear	Arthur Fear	Arthur Fear
Veit Pogner, Goldsmith	Edgar Elmes	John Evans	Edgar Elmes
Kunz Vogelgesang, Furrier ..	Wilfred Miles	Wilfred Miles	Wilfred Miles
Konrad Nachtigall, Tinsmith ..	John Evans	Ronald Cliff	John Evans
Sixtus Beckmesser, Town Clerk ..	Bruce Anderson	Robert Alva	Bruce Anderson
Fritz Kothner, Baker	Glyndwr Jones	Glyndwr Jones	Glyndwr Jones
Balthasar Zorn, Pewterer	Walter Taylor	Murray Brown	Walter Taylor
Ulrich Eisslinger, Grocer	Alban Jaynes	Alban Jaynes	Alban Jaynes
Augustin Moser, Tailor	Geoffrey Dunn	Geoffrey Dunn	Geoffrey Dunn
Hermann Ortel, Soapboiler	Bernard Cannon	Bernard Cannon	Bernard Cannon
Hans Schwarz, Stocking Weaver ..	Francis Ryan	Francis Ryan	Francis Ryan
Hans Foltz, Coppersmith	Leslie Horsman	William McLurg	Leslie Horsman
Walther von Stolzing, a young } Knight from Franconia }	Ernest Ratcliff	James Topping	Ernest Ratcliff
David, Sachs' Apprentice	Murray Brown	Walter Taylor	Murray Brown
Eva, Pogner's daughter	Jean Kemp	Hilda Warren	Jessie Hewson
Magdalena, Eva's nurse	Valetta Iacopi	Margaret Hale	Ethel Barker
Nightwatchman	William McLurg	Leslie Horsman	William McLurg

Apprentices:

Archibald, Isa	Hanmer, Joyce	Harris, Lilian	Sheard, Betty
Baker, Eileen	Hale, Margaret	Iacopi, Valetta	Silverius, Barbara
Duff, Lesley	Hardie, Grace	Morris, Joan	Townson, Freda
Hannam, Sylvia			

Chorus of Guilds, People, Neighbours, Journeymen, Trumpeters & Drummers:

Allen, Dora	Dyson, Nancy	Hulbert, Esther	Ross, Gladys
Alleway, Ethel	Daniel, Janie	Haigh, Dorothy	Rich, Freda
Baines, Winifred	Edmundson, Phyllis	Jones, May	Roberts, Ydris
Brennan, Stella	Embley, Gwendolene	Jones, Gladys Watkin	Sandow, Nellie
Churchman, Isabel	Evans, Margaret	Mason, Margery	Stocker, Constance
Cohen, Marie	Grieve, Jean Mackenzie	Mavin, Winifred	Stout, Norah
Davies, May	Healey, Gladys	Morden, Irene	Warren, Hilda
Durham, Mary	Hughes, Rita	Parr, Florence	White, Katherine

Assisted by Members of the LONDON OPERATIC CHOIR.

Ballet augmented by Members of the KARSAVINA-FAIRBAIRN ACADEMY OF DANCING.

Conductor	JULIUS HARRISON, Hon. R.A.M.
Producer	CAIRNS JAMES, Hon. R.A.M.
Stage Director	GEORGE KING.
Stage Manager	ISOBEL McLAREN, A.R.A.M.
Assistant Stage Manager	DOROTHY PATTINSON.

The following have assisted in the production: JOAN I. MORRIS, MARY STORR.

SCENE Nuremberg, about the middle of the 16th Century.

ACT I.—THE INTERIOR OF ST. KATHERINE'S CHURCH.

ACT II.—IN THE STREET IN FRONT OF THE HOUSES OF SACHS AND POGNER.

ACT III. (Scene I.)—SACHS' WORKSHOP.

.. (Scene II.)—AN OPEN MEADOW BY THE PEGNITZ.



STATUE OF HANS SACHS, NUREMBERG.

“The Mastersingers of Nuremberg.”

SYNOPSIS OF THE STORY:

ACT I.

As the curtain rises, Eva and Magdalena are seen amongst the congregation at the Service in the Church. Walther stands apart, his eyes fixed on Eva, who frequently turns towards him with mute gestures. After the hymn is sung, the congregation disperses. Walther, carried away by his love for Eva, boldly asks her if she is betrothed. Magdalena and Eva then explain that the latter's father has decided to marry Eva to the Mastersinger, who, on the following day (Midsummer Day) shall be adjudged the best singer. Eva tells Walther that she will choose no-one but him. Magdalena thereupon asks David, her sweetheart, to instruct Walther in the art of singing. Left alone with Walther, David explains the many rules and difficulties in singing according to the laws of the Guild without knowledge of which Walther cannot hope to attain the rank of Mastersinger.

In the meantime, various Apprentices have entered, teasing David as they erect the Marker's box for the Song Trial.

Pogner then appears with Beckmesser, the crafty Town Clerk, the latter also hoping to win Eva's hand. Pogner and Walther exchange cordial greetings, Walther explaining that he wants to join the Guild of Mastersingers. The Mastersingers arrive by degrees and Kothner calls out their names. Pogner then announces his intentions in regard to Eva, the Masters praising him for his generous mind. A discussion follows in which Beckmesser shows his prejudices. At Pogner's invitation, Walther makes a re-appearance. He sings a song in which he tells how his art was taught him by the famous old Mastersinger, Sir Walther of the Vogelweid. This song, new in idiom, sounds strange to the ears of the Mastersingers. It is agreed, however, that Walther shall sing a Trial Song. After Kothner has read the quaint academic rules of singing from the Tabulature, Beckmesser, chosen to judge the singing, takes his place in the Marker's box.

Walther's Trial Song—an ecstatic song of Spring and Love—is condemned by all the Masters except Sachs and Pogner, Beckmesser noisily marking the faults on a slate. Sachs intervenes in support of Walther's candidature, warmly denouncing Beckmesser's dishonesty of purpose. He insists that Walther shall be heard to the end of his song. The continuation creates an uproar and the Act ends with the Masters voting the rejection of Walther.

ACT II.

The Apprentices are seen hanging garlands in honour of the Feast of St. John on the morrow, whilst Magdalena asks David for news of Walther. The gibes of the Apprentices rattle David. Sachs pushes him indoors; Pogner then appearing with Eva—anxious for news of Walther's fate. When Pogner has gone, Magdalena suggests asking Sachs, also warning Eva that Beckmesser is coming to serenade her. Sachs appears at the door of his house, his thoughts preoccupied with the beauty of Walther's song, and his senses charmed with the scent of the elder on this lovely summer evening. Eva comes to him, guardedly seeking news of Walther, finally bursting into tears as Sachs (who is himself very fond of Eva) shows his impatience at the trouble Walther has caused that morning. Eva asks Magdalena to change places and clothes with her and appear at the window during Beckmesser's serenade. Walther now comes to Eva. They plan an elopement—Eva deciding to wear Magdalena's cloak. Sachs overhears them. After the decrepit old Nightwatchman has passed by, Sachs prevents their running away by flooding the alley with a light from his window that strikes across their only way of escape. The lovers hide in the shadow of the lime-tree by Pogner's house. Beckmesser now arrives. As he is about to sing his serenade, Sachs begins a noisy song as he hammers the shoes he is making for Beckmesser. The latter is distraught. He sees the window opened and mistakes Magdalena for Eva. Eventually quiet is restored, Beckmesser being allowed to sing his serenade whilst Sachs acts as “Marker.” An absurd situation is created, Beckmesser's faults in the serenade being registered by Sachs with hammer-blows on the shoes. Beckmesser gets crazed with the continual interruptions. David, from the window above Sachs' workshop, imagines Beckmesser to be serenading Magdalena. He rushes downstairs and sets on Beckmesser. The noise provokes a general street row. At the height of the fighting the Nightwatchman's horn is heard and the frightened people rush home to their beds. Sachs kicks David indoors, taking Walther with him, whilst Eva, half-fainting, is taken to her own house. The nervous Nightwatchman now appears and the curtain falls on the deserted alley.

“The Mastersingers of Nuremberg.”

SYNOPSIS OF THE STORY.—*Continued.*

ACT III.

Sachs is discovered reading, as David, afraid of punishment for his share in last night's row, brings in a basket of food and flowers, hoping thereby to placate his master. Eventually Sachs is left alone to sing the monologue “Craze, craze!” in which he philosophises about the impish sprite of Romance—a “Kobold”—who plays such a part in the fashioning of all lives and deeds. Walther enters, telling Sachs that he has dreamt a song “of beauty rare.” He sings it, Sachs taking it down on paper. Beckmesser, lame and bruised with his beating, steals into the empty room, sees the poem in Sachs' writing, and pockets it just as Sachs reappears. He accuses Sachs of duplicity, but is assured that the latter does not intend to sing at the Tournament. Sachs gives the poem to Beckmesser, who sees an opportunity of profiting by the gift. Beckmesser leaves in high spirits, hoping to win Eva by singing his own music to what he imagines to be a fine poem by Sachs. Eva visits Sachs on the pretence of having trouble with her shoes. Whilst Sachs is altering one of them, Walther appears and sings the third verse of his Dream Song. Overcome with her emotion, Eva thanks Sachs for his generous friendship, whilst the latter alludes to his own love for Eva in a reference to the tragic fate of Tristan and Isolde and the woeful plight of the old King Marke. The tension is broken by the appearance of Magdalena and David, both dressed for the Tournament. Sachs makes David a journeyman and then christens Walther's song, calling it “the Mode of the Morning Dream Story.” The famous quintet follows—the most eloquent piece of lyrical music ever penned by any composer. The scene now changes to the banks of the River Pegnitz where a great crowd welcomes the Guilds of Shoemakers, Tailors, and Bakers. Gaily attired maidens arrive from Fürth and dance with the Apprentices. The Mastersingers appear, headed by Kothner—Eva on the arm of Pogner, Beckmesser limping behind. All sing the “Awake” Chorus in honour of their great favourite Sachs. The Song Trial begins with Beckmesser. With failing memory he sings a nonsensical version of the poem obtained from Sachs, to the great amusement of the crowd. Beckmesser breaks into a fury, telling them that Sachs wrote the song. Sachs explains, calling Walther to bear witness to the real authorship of the song, which the latter does in the well-known “Prize-Song.” The people listen with increasing admiration, and at the end Eva places a laurel wreath on Walther's head. After a momentary hesitation, Walther accepts the medal of “King David,” thereby being acknowledged as a Master singer. Eva takes the laurel wreath from Walther and places it on Sachs' head. The opera then ends with triumphant music from everyone in praise of Hans Sachs, the Cobbler-Poet of Nuremberg.

THE DOORS WILL BE CLOSED DURING EACH ACT.

Interval of Fifteen Minutes between each Act.



PRINCIPALS AND APPRENTICES IN “THE MASTERSINGERS”

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MR. CAIRNS JAMES

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MISS FLORA M. FAIRBAIRN

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“Fidelio”

AN OPERA IN TWO ACTS.
Music by LUDWIG VON BEETHOVEN.

CASTS:

	JULY 13th:	JULY 15th:
Leonora (Fidelio)	Jessie Hewson	May Davies
Don Florestan (her husband)	Murray Brown	Murray Brown
Rocco (the jailer)	Ronald Cliff	Ronald Cliff
Marcelline (his daughter)	Lesley Duff	Joan Morris
Jaquino (porter of the prison)	Robert Alva	Walter Taylor
Don Pizarro (Governor of the prison) ..	Glyndwr Jones	Glyndwr Jones
Don Fernando (an Ambassador)	Edgar Elmes	Edgar Elmes
Officer	Bernard Cannon	Bernard Cannon
Solo prisoners {	Wilfred Miles	Wilfred Miles
	John Evans	Victor Utting

Chorus of Soldiers, Prisoners and People.

CHORUS:

Baines, Winifred	Embley, Gwendolene	Iacopi, Valetta	Roberts, Ydris
Baker, Eileen	Grieve, Jean Mackenzie	Jones, Gladys Watkin	Sandow, Nellie
Barker, Ethel	Hanmer, Joyce	Kemp, Jean	Sheard, Betty
Brennan, Stella	Hannam, Sylvia	Morden, Irene	Silverius, Barbara
Cohen, Marie	Hale, Margaret	Parr, Florence	Stocker, Constance
Durham, Mary	Hardie, Grace	Ross, Gladys	Warren, Hilda
Edmundson, Phyllis	Hulbert, Esther	Rich, Freda	

Assisted by Members of the LONDON OPERATIC CHOIR.

ACT I.	Scene I.	INTERIOR OF ROCCO'S COTTAGE.
	Scene II.	COURTYARD OF THE PRISON.
ACT II.	Scene I.	FLORESTAN'S PRISON CELL.
	Scene II.	OUTSIDE THE PRISON.

Conductor	JULIUS HARRISON, Hon. R.A.M.
Producer	CAIRNS JAMES, Hon. R.A.M.
Stage Director	GEORGE KING
Stage Manager	ISOBEL McLAREN, A.R.A.M.
Assistant Stage Manager	DOROTHY PATTINSON

The following have assisted in the production: JOAN I. MORRIS, and MARY STORR.

SYNOPSIS OF THE STORY.

THE scene of the opera is laid in Spain. For a political offence, Don Florestan is confined in a fortress, at the mercy of his enemy, Don Pizarro, the governor of the prison, who has ordered him to be placed in one of the lowest dungeons, with the intention of slowly starving him to death. His faithful wife, Leonora, hearing a rumour of his death, determines to find out if this is true. She obtains admission to the fortress, disguised as a boy under the name of Fidelio, and Rocco takes her into his service. Don Pizarro, hearing that Don Fernando is about to visit the prison, tries to persuade Rocco to kill Don Florestan. Rocco refuses to do this, but agrees to dig his grave if Don Pizarro will himself commit the murder. Leonora, overhearing part of their plan, and fearing lest Don Florestan's should be the life to be sacrificed, begs Rocco to let her accompany him to the dungeon. Marcellina, who, despite the fact that she is betrothed to Jaquino, is deeply in love with Fidelio, persuades her father to accept his help. On entering the cell, Leonora immediately knows her husband by his voice, but conceals her emotion, and helps Rocco to dig the grave. When all is prepared, Don Pizarro attempts to stab his prisoner, but is prevented by Leonora, who, declaring herself to be Don Florestan's wife, resolutely places herself between them. Don Pizarro, in baffled rage, is about to sacrifice both in his fury, when Leonora draws a pistol and keeps him at bay. At this moment, Don Fernando arrives, heralded by a trumpet call, and demands an explanation. Don Pizarro's plot is discovered, and Leonora's devotion rewarded by the immediate release of her husband.

THE DOORS WILL BE CLOSED DURING EACH ACT.

Interval of Fifteen Minutes between each Act.

The Audience is requested to refrain from applause until the end of each Act.



PRINCIPALS IN "FIDELIO."

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JULY.

1st	The Ginner-Mawer School
2nd	The Stewart-Headlam Shakespeare Association.
4th to 8th	} Trinity College of Music in "The Rebel Maid."
9th*	
9th (Evening)	The Cone Dancing School.
11th to 16th	Royal Academy of Music: "The Mastersingers" and "Fidelio."
18th	Madame Epinosa's School of Dancing.
23rd	Imperial Society of Teachers of Dancing.

SEPTEMBER.

19th to 24th	The Arcadian Operatic Society in "Monsieur Beaucaire."
26th to October 8th	The London Congregational Union present "The Mayflower."

* Matinee.

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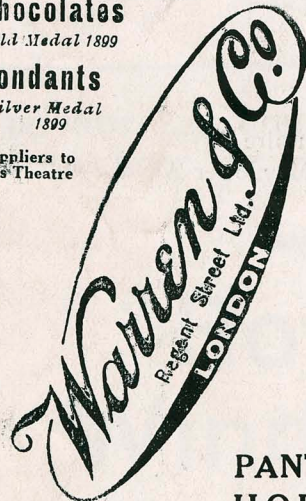
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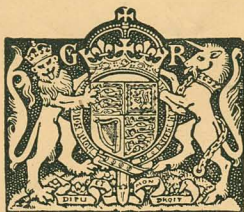
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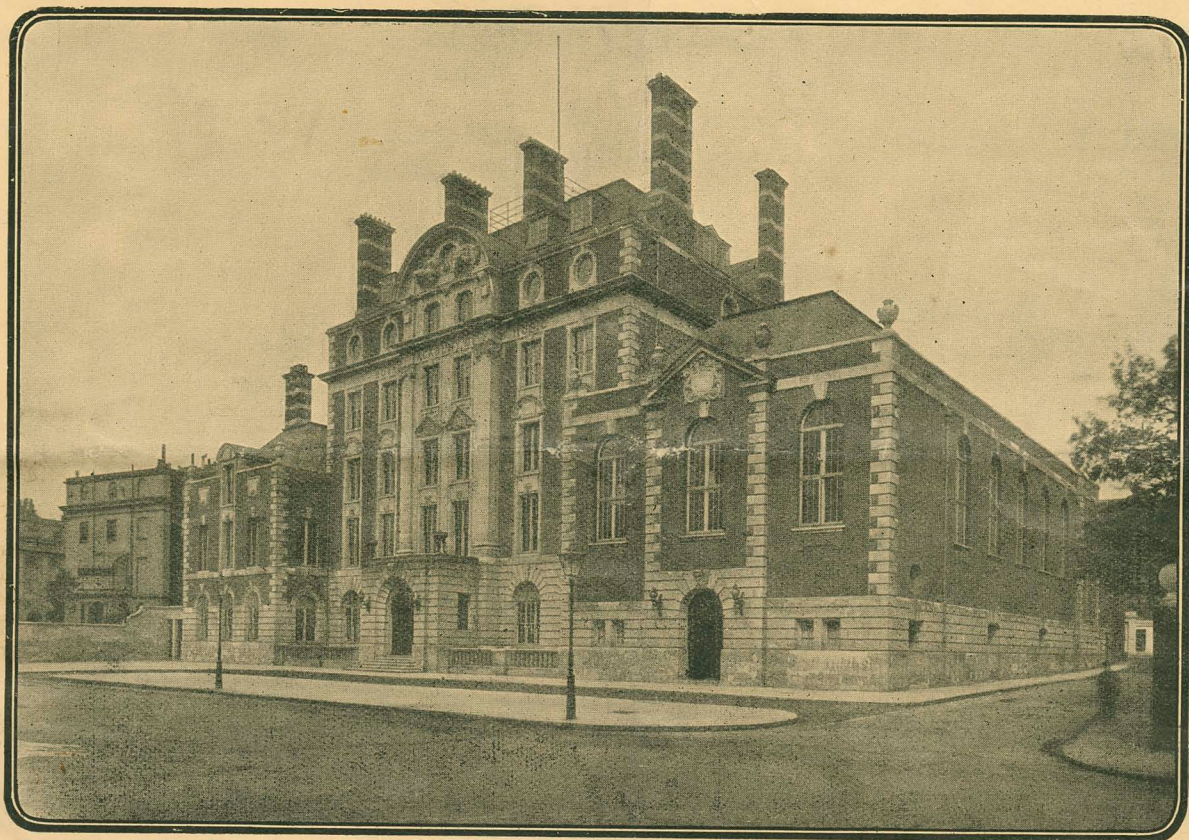


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STUDENTS' *CHAMBER CONCERT*

DUKE'S HALL,

On Monday, October 31st, 1927, at 3 p.m.

PROGRAMME

PRICE TWOPENCE.

Programme

TRIO in A minor—(1st Movement) Ravel
Modéré.

MADELEINE WINDSOR (*Pianoforte*).

JOAN ROCHFORD-DAVIES (*Violin*).

PEERS COETMORE (*Cello*).

PRELUDES and FUGUES—{ F minor (Book 2) }—Pianoforte Bach
 { G major (Book 1) }

HILDA BOR

(Ada Lewis Scholar.)

SONGS—{ “Er, der Herrlichste von Allen,” Op. 42, No. 2 } Schumann
 { “Die Lotosblume,” Op. 25, No. 7 }

VALETTA C. IACOPI

(Accompanist—FREDERIC JACKSON.)

BALLADE, Op. 15 B. J. Dale*

Poco lento. Piacevole, non troppo allegretto. Un poco più lento che alla prima volta.

SIMONE TERRELL (*Violin*).

MURIEL WARNE (*Pianoforte*).

SONG—“Pilgrim’s Song” Tchaikowsky

MARKBY RYAN.

(John Stokes Scholar.)

(Accompanist—MURIEL RICHARDSON.)

QUARTET—Nos. 2 and 3, from “THREE IDYLLS” Frank Bridge

Allegretto poco lento. Allegro con moto.

JACK O’BRIEN (*1st Violin*).

PERCY DYER (*2nd Violin*).

(Ada Lewis Scholar.)

ELEANOR HEINE (*Viola*).

DORIS VEVERS (*Cello*).

(Associated Board Exhibitioner.)

INTERVAL OF FIVE MINUTES.

QUARTET in A—(1st Movement) (MS.) Sybil Barlow*
Allegro.

JOAN ROCHFORD-DAVIES (*1st Violin*).

DENISE DURBEC (*2nd Violin*).

PHILIP BURTON (*Viola*).

PEERS COETMORE (*Cello*).

SONG—“Orpheus with his Lute” Vaughan Williams

IRENE G. MORDEN.

(Accompanist—DORIS HIBBERT.)

“L’ÎLE JOYEUSE”—Pianoforte Debussy

INEZ TOGNOLINI.

SONG—“Solveig’s Lied” Grieg

BETTY SHEARD.

(Accompanist—MURIEL RICHARDSON.)

“FLIRTATION IN A CHINESE GARDEN” } (from Three Chinese Pieces)—Pianoforte
“RUSH HOUR IN HONG-KONG” } Chasins

AUDREY ELLIS.

QUARTET, Op. 10—(1st Movement) Debussy

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SIDNEY GRILLER (*1st Violin*).

(Dove Scholar.)

HERBERT POWELL (*2nd Violin*).

ADOLPH BORSODORF (*Viola*).

HARALD HALL (*Cello*).

* Ex-Student.

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Enclosed are tickets to be used in connection with these Lectures, &c., and those for which tickets are stamped in red, *must* be attended by you, unless you have special permission from the Principal to be absent.

Your name must be written on these tickets, which will be collected by the attendant.

DECEMBER 5th.

- | | | |
|------|-------|---|
| Mon. | 10—11 | Lecture by Harold Craxton, Hon. R.A.M., "Pianoforte Playing." |
| | 12—1 | Lecture by St. John Ervine, "Youth and the Arts." |
| | 3—0 | Chamber Concert. |

DECEMBER 6th.

- | | | |
|-------|-------|---|
| Tues. | 10—11 | Lecture by Herbert Withers, F.R.A.M., "Some Aspects of Chamber Music, the Literature and Players." |
| | 12—1 | Lecture by Professor Campagnac, M.A. (Professor of Education in the University of Liverpool), "Mind and Music." |
| | 2—5 | Orchestral Rehearsal. |

DECEMBER 7th.

- | | | |
|------|-------|---|
| Wed. | 10—11 | Lecture by Frederick Keel, F.R.A.M., "The Singer's Technical and Artistic Equipment." |
| | 12—1 | Lecture by Professor Rankine, O.B.E., D.Sc. (Professor of Physics in the Imperial College of Science and Technology), "The Use of Light in the Reproduction of Speech and Music." |
| | 3—0 | Fortnightly Concert. |

DECEMBER 8th.

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| Thurs. | 10—11 | Lecture by Wilton Cole, F.R.A.M., "Elocution, some Hints on Performance." |
| | 12—1 | Lecture by Professor A. M. Hind, M.A., F.S.A. (Slade Professor of Fine Art in the University of Oxford), "Rembrandt." |
| | 3—0 | Chamber Concert (String Quartets by Haydn). |

DECEMBER 9th.

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| Friday | 10—11 | Lecture by B. Walton O'Donnell, M.V.O., F.R.A.M., "The Military Band." |
| | 12—1 | Lecture by W. H. D. Rouse, M.A., D.Litt., F.R.G.S., M.R.A.S., "The Nine Muses." |
| | 2—5 | Orchestral Rehearsal. |

DECEMBER 10th.

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| Sat. | 10—11 | Lecture by Hugh Crichton Miller, M.A., M.D., "The Creative Temperament and the Philosophical Outlook." |
| | 12—1 | Lecture by John Drinkwater, M.A., "The Nature of Art." |
| | 3—0 | Choral Concert—The Christmas Oratorio—Bach. |